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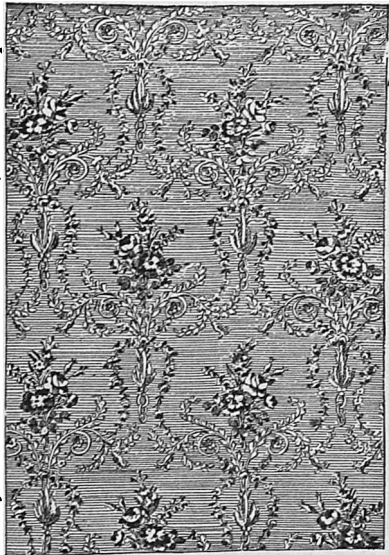
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WALL PAPER.

THE question that has so often arisen whether wall paper originated in China or Japan, where everything that has the accompaniment of doubt surrounding its inception is credited with coming from, or whether it sprang from the ready brain of some ingenious Frenchman, we have no disposition to investigate. That the extreme East employed paper somewhat of the character of that



FLORAL DESIGN OF 1730.

used later for wall decoration, there seems to be no doubt, but its sole application to the adornment and ornamentation of an apartment we can

trace no further back than the early part of the XVII. century, when a manufactory of limited resources and small pretensions, was founded at Rouen.

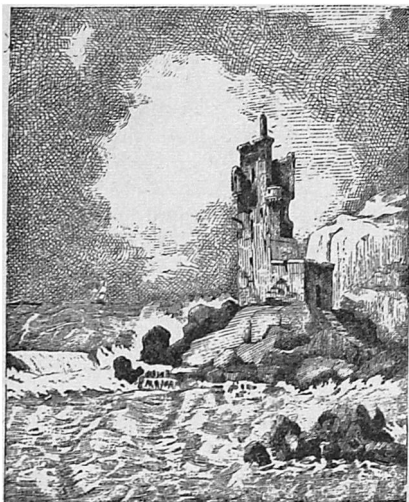
The purpose of wall paper could have had but one prompting, in France at least, and that the reproduction or imitation in a cheap and economical way of the elegantly frescoed walls, in a form that could be adopted by the middle classes and gratify the desire, at little outlay, to approach the luxury of the Court. Tapestry and stuffs were used by the rich and by the nobility, and the semblance of these materials was shown in paper, the folds, the creases, the peculiarities were faithfully given, and the well-to-do or moderately situated tradesman found himself able to bring about his home a "counterfeit presentment" of royalty, and possess himself at an humble cost of those things which would feed his imagination in the thoughts that he



EXAMPLE OF REVILLON DESIGNS.

dwelt in a palace. Our Fig. 1 shows a floral design of this character from a woolen drapery, about the year 1730.

Until 1769 there appears to have been but little practical progress in the manufacture, and even at that period the industry of making wall paper was associated with that of stuffs and upholsteries. A notice in a paper of that year calls attention to an Englishman who had obtained permission to establish himself near Paris, and further observes that he "manufactures paper for furnishing, and prints all kinds of linens," indicating that the paper business in itself was not considered sufficiently important to demand his entire attention. In 1785 a like announcement from another manufac-



LIGHTHOUSE AT KOAT-VUE. ZUBER DESIGN.

turer is found, and it is not until 1789, when Réveillon becomes known to us, that we learn of any house exclusively devoted to this trade.

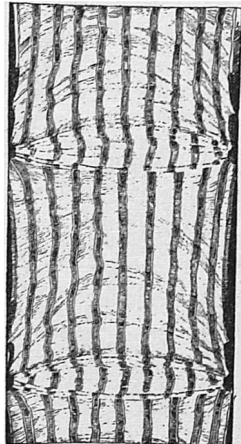
Thiers in his "History of the French Revolution," tells of the attack by a mob on the factory of Réveillon, whom it seems employed three hundred workmen, and had aroused their animosity by reducing their wages to a figure that made living almost impossible—so they claimed. The factory was "looted," sacked and burned, and gave Réveillon a celebrity and a universal sympathy that brought the most gratifying results to his successors, and conferred upon him personally the title of father to the paper industry.

The papers of Réveillon were extremely elegant and in the best of taste. With the charming and lively grace of the times he imitated the magnificent stuffs of la Pompadour, and with a shrewdness that does him justice and explains his success, he employed the weapons of his adversaries, the frescoers, to their own discomfiture. The designs of Desrais, Prieur, Jean-Baptiste Fay, Huet and other celebrities, were eagerly sought for panels and walls, and Réveillon engaged himself, so long as this fashion raged, to give their compositions upon his paper. That he did so his sales evinced, and Fig. 2 is but a fair example of his brilliant style.

Zuber, living contemporaneously with Réveillon, aided materially in advancing the fortunes of wall paper, and some of the most pleasing and peculiar patterns were from his manufactory, landscapes, Swiss scenery, Italian incidents from the fertile pencil of Carl Vernet, or Brazilian forests from Rugendas. The lighthouse at Koat-Vue, which we show in Fig. 3, is a perpetuation of the style of Zuber, and from the studio of his grandson.

Jacquemart was the immediate successor of Réveillon, and continued the same styles of designs that made his predecessor famous, with the difference that he was compelled to conform with more rigorous taste and with the pomp and luxury of a luxurious epoch. He copied the Greeks and Romans, as was the fashion of the times, and employed the most talented artists in their several lines.

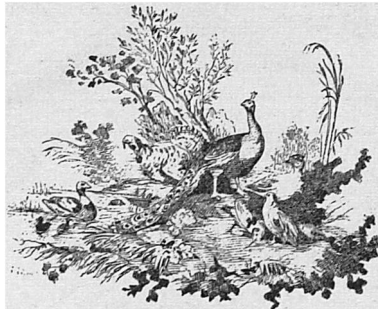
Dufour reflected the bad taste of the Empire, and in his productions is found the cold, pretentious display of ill-timed and illy arranged draperies, as will be seen in Fig. 4. These draperies alternate with trophies, stands of arms, casques



DUFOUR, TIME OF THE EMPIRE.



OCTOBER, DESIGN BY DUFOUR.



BIRD PIECE, BY DAUPLAIN.

and other attributes suggestive of civil and military life. Then, as if wishing to approach another extreme, Dufour pictures the scenes in the lives of the Peruvians, Mexican incidents, and fabulous occurrences in mysterious or imaginative countries, which pictures were often inspired by the romantic songs of the day and the dramatic exaggeration of unusual events. The adventures of Telemachus were illustrated on the walls, and Tasso was translated in colors. The history of Psyche was given with singular taste and good effect, and from the titles of two panels, Psyche making offerings to Venus, and a scene at the bath, there may be gathered a hint of the charming subjects, and the

scope they gave for treatment. Dufour, however, cannot be credited with all the poor taste he displayed, for he was naturally forced to meet the demands of the times, and of the public disposition, and that run in the direction we have pointed out. The months of the year 'twas customary to symbolize, as we have done in Fig. 5, where October is represented, and these features might be said to be specialties with Dufour.

At this same time the widow and son of Dauplain were becoming famous as manufacturers of classically designed papers. The son possessed a fine knowledge of chemistry, and besides a thorough general education, both of which enabled him to create new patterns or revive ancient ones, and also to incorporate into the fabrication of the material the most useful and enduring chemicals. The Pompeian panel in Fig. 7 is an excellent example of Dauplain work as is also the bird piece in Fig. 6. During 1809 and 1810 Simon, another well-known manufacturer appears, and is content to follow the traces of his predecessors, Jacquemart and Dufour. We see from this house the compositions in the style of David, the painter of the Empire. Pretty friezes and delicate borders were introduced, and Simon continued in the styles of his masters until 1820.

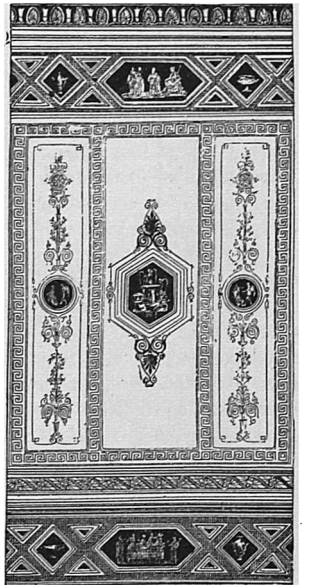
We should not more than glance at the multitude of imitators of these masterly workers, and the scores of manufacturers whom they brought up around them, some, indeed, to produce designs that were in every way worthy of their masters, while the majority sank into an unknown and unnoticed insignificance.

Delicourt became famed for his dancing-girls in panels and left his business, his reputation and his widow to Madère in 1834, and he in turn gave all these chattels to Defossé in 1849, and Defossé in 1860 was making the floral patterns shown in Fig. 8.

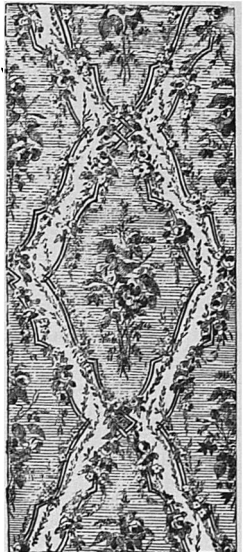
Dauplain the younger, son of that Dauplain we have already noticed, abandoned the disagreeable style of the Empire and the Restoration, and introduced in his compositions a great variety of designs, no one form being notably prominent and all approaching nearer to the fashion which prevails at our own day. He made arabesques from Martin's designs, and utilized the amusing sketches of Aimé Chenavard; he followed the idiosyncrasies of fashion, copied his patterns from the stuffs of the Middle Ages, or from those of the Renaissance and the XVII. and XVIII. centuries, as each in turn became prominent. In this manner he acquired a wide reputation, and his patterns were often imitated by his rivals in business. So versatile and enterprising, so rich in his ideas for his associates, that he may not improperly be said to have founded a school, to have created a style.

Dauplain brings us to the present; from 1860 the progress of the manufacture of paper has been rapid and decided until to-day it is one of the large and important industries of the world.

Of the technical construction of wall paper there are two dates in its history, each of which may be said to mark the beginning of a new development. About 1835 endless paper, or that printed in a continuous strip, was introduced. About 1852 we find the printing machine invented. These two discoveries have exercised a great influence upon the price of production, and in consequence has largely increased the sales, for the economical manufacture of anything is one of the first conditions of success. But in wall paper it raised a storm that waged long and furiously between the artist and the manufacturer, on the one side the artists unanimously against the machines, and on the other side the mass of public sentiment preferring the mechanical work.



POMPEIAN PANEL, BY DAUPLAIN.



FLORAL DESIGN, BY DEFOSSÉ.